



**KSOR GUIDE to the arts**

**April 1980**





Perfect Prayer



Trinity



Annunciation

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# KSOR GUIDE to the arts

April 1980

The KSOR GUIDE is published monthly by the KSOR Listener's Guild, 1250 Siskiyou Blvd., Ashland, Ore. 97520 with funds from subscribers, advertisers and grants.



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KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.



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## **From the Director's Desk**

# **“Coordinating” Public Broadcasting**

Public broadcasting, like all growing things, is struggling with the pain and the challenge of confronting its future. And nowhere is that struggle more evident than here in Oregon.

Oregon's oldest and largest public (nee educational) broadcasting service is the descendent of Oregon State University's (then Oregon Agricultural College) radio station KOAC-AM in Corvallis. That service is now known as Oregon Educational and Public Broadcasting Service (OEPBS), and consists of two radio stations, four television stations, and a variety of translators to relay those television signals. OEPBS has been operated under the jurisdiction of the State System of Higher Education.

Last year, the Legislature created the Oregon Public Broadcasting Commission to assume jurisdiction for overseeing the operation of OEPBS and to “coordinate” public radio in Oregon. OEPBS and the Commission have attracted considerable comment, including a recent commentary by one of Medford's commercial stations. And increasingly attention is being paid to what public broadcasting's future in Oregon will be and to who should determine its complexion.

Last year the Noncommercial Radio Consortium of Oregon, a non-profit corporation consisting of eight of the state's public radio stations, submitted a proposal to study the future of public radio in Oregon. That project was funded by the federal government and the study is now in progress. Last January the Oregon Public Broadcasting Commission submitted an application to the federal government for a planning grant to analyze the future of “public broadcasting” in Oregon. Another group, which now calls itself Western Oregon Regional Telecommunications (WORT), was also formed under the leadership of Lane Community College in Eugene. That organization also submitted an application for federal funds to study the future of “public telecommunications” in Oregon. Currently the Public Broadcasting Commission and WORT are working to integrate their two proposals.

Interest in studying the future of public broadcasting here has grown in the face of unresolved questions about it. The federal government has increasingly received requests, sometimes conflicting, for funds to study Oregon's broadcasting activities as well as requests to construct facilities (including KSOR's). There has thus been increasing pressure from Washington for the state to design a coherent plan which speaks to the total state's needs. In the past this role fell to a limited extent, to the Oregon Educational Coordinating Commission. The ECC has had the relatively thankless task of prioritizing for the federal government the various broadcast funding applications submitted by the state's public broadcasting entities. The new Public Broadcasting Commission was, in the Legislature's view, intended to respond to Washington's pressure to strengthen Oregon's coordination of all these matters.

However, the continuing ambiguity of the roles played by the Commission and OEPBS in this process is still eliciting comment. Portland's *Willamette Week* newspaper recently frontpaged another in a series of stories exploring the issue, which has also been heavily covered in other media, and the continuing questions over the roles played by these various organizations, and in the absence of the conclusions from the Radio Consor-

## **Director's Desk** (cont'd.)

tium's study now in progress, or the possible results of the other planning studies proposed by the Commission and WORT, it is perhaps intriguing to realize that Oregon's public telecommunications entities have also concurrently submitted eight applications for federal funds to construct new facilities with a total cost of well over a million dollars.

In the Legislature's view, the leadership needed to resolve these potentially conflicting currents in the state's public broadcasting services should come from the Oregon Public Broadcasting Commission. But the charge to the Commission may have been too imprecisely phrased. It would appear that everyone recognized a need for improved coordination. And perhaps many hoped the Commission would provide it. But neither the Legislature nor the Commission has confronted one crucial factor. Unlike other states which earlier in the development of public broadcasting created such commissions for coordination purposes, the diversity of the power centers in Oregon's public broadcasting arena have produced highly diverse stations and organizations. Many of the state's principal public broadcasting stations are licensed to non-state organizations. Medford's KSYS-TV is an example of a privately-owned public television station. And the Legislature cannot enforce any supervisory rule for the Commission over a station like KSYS. Nor for radio stations like KBOO in Portland, also owned by a private non-profit corporation, nor for radio stations like KLCC, KBPS, KRVM, KEPO, KSLC, KRBM and KRRC, all of whom are owned either by private colleges, community colleges, or school districts. In fact, under FCC rules, which make it illegal for the licensee of a station to be subordinate to any other organization, the state is the licensee of only 7 of Oregon's 16 licensed public radio stations, and in addition has no jurisdiction over KSYS-TV, which serves one of the state's principal population centers. It is true that the state-owned stations tend to be larger and more influential. But these stations still serve only portions of Oregon's population and area. Therefore, for the Commission to effectively coordinate public telecommunications in Oregon, as intended by the Legislature, it will require the Commission to exercise considerable moral authority to secure voluntary participation in the Commission's work by the majority of the state's public broadcasting entities. And it is only with that approach that the much needed coordination of public broadcasting in Oregon can go forward.

Public broadcasting is a vital, growing force, and Oregon needs to develop the means to optimize its impact and resources.

**Ronald Kramer**  
**Director of Broadcast Activities**



## KSOR GUIDElines

# Spring Marathon 1980: Continuing KSOR's Success Story

By David Sours

During the past year, KSOR has logged a number of success stories:

**Item:** We were gratified at results of the last nationwide survey of radio audiences (conducted in April 1979 by Arbitron, Inc.). This survey showed that KSOR, of the more than 210 public radio stations included, had the fourth largest audience rating (percentage of local population listening to the station) in the country. These results confirmed our earlier impressions that public radio has gained a considerable listenership in southern Oregon and northern California.

**Item:** Last June 1, KSOR joined the National Public Radio Network and the Corporation for Public Broadcasting, making possible a wealth of new programming opportunities. These memberships, by the way, came about as a direct result of pledges made by listeners in our marathon last May.

**Item:** At the same time, KSOR has continued its emphasis on quality local programming. Last June, for example, the station broadcast, for the third straight year, and over an 11-

station network in three states, the opening night of the Oregon Shakespearean Festival. In November, KSOR presented a live broadcast of the Rogue Valley Symphony. Each week you can hear **Talk Story**, **Running on Empty**, **Ante Meridian**, and many other local programs which make KSOR unique.

**Item:** Since last July, KSOR has installed FM translators in Siskiyou, Josephine and Douglas Counties—extending the public radio signal into communities which until this year had no public radio service.

**Item:** The KSOR Listeners Guild sponsored its third annual New Year's Eve Party.

**Item:** The KSOR GUIDE took on a better, more professional look—upon which many of you have favorably commented.

These are just a few of the noteworthy events from the past year. Of course, little of this would have been possible without ongoing support from listeners. Last May, 1,015 listeners pledged more than \$20,000 to ensure the continued presence of public radio in southern Oregon and

northern California. In November, 265 listeners renewed lapsed memberships or joined the KSOR Listeners Guild for the first time. All of which indicates, we think, a strong commitment by radio listeners in southern Oregon and northern California to maintain a quality public radio station.

This May, KSOR will celebrate its 11th birthday, and the start of a new decade. The 1980s promise many new goals and challenges, and the achievement of some as yet unfulfilled objectives. For any public radio station, the first financial imperative is to retain the support of its current members, and (we hope) to enlist substantial new listener support.

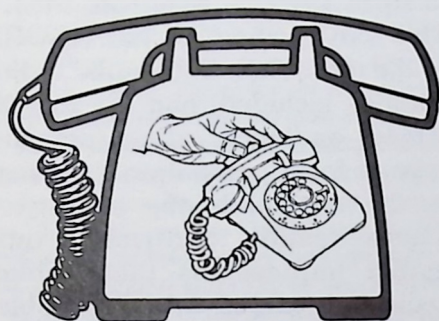
**With May comes KSOR's major fundraising effort of the year. It will begin Friday, May 2, and last until the station has raised pledges totalling \$30,000.**

As I write, KSOR is approximately \$25,000 in debt, because of expenses we have incurred as a result of presenting programming services you have enjoyed since last July. In order to close the present fiscal year in a solvent state, we project that we will need another \$5,000 to continue through June. So you can see why we have established a goal of \$30,000 for the Spring 1980 Marathon.

Those of you who are old friends of KSOR may remember that our goal last spring was \$20,000. Since that time we have added substantial new listening areas,

including Douglas County, and this, in part, accounts for both our increased operating expenses (we're in debt to a greater extent than we were twelve months ago), and also our belief that \$30,000 is an attainable goal.

Since 1977, when KSOR in its first marathon announced a goal of \$5,000 (and listeners pledged more than \$7200), **our listeners have never failed** to meet the marathon goals we have established as a direct result of the level of indebtedness we have had to incur in order to operate.



A few people have asked us, "Where does all that money go?" Our memberships in NPR and CPB, as well as our status as a subdivision of the Oregon State System of Higher Education, requires that our books stand for audit by both the state and federal governments. Our Director of Broadcast Activities, Ron Kramer, spent seven full work days in December with the state's auditors. (It's a good thing no major emergency arose during that week. We'd have been sunk.)

This year, the memberships in the KSOR Listeners Guild have



been used to pay our annual membership fees to NPR; for the electricity that powers our transmitter and translators; for the telephone line charges that bring you the **Metropolitan Opera** and other remote broadcasts; for travel to the various translator locations for service and repairs; for the production costs of the KSOR GUIDE; and for the processing of all the Listener Guild's files and mailings.

This is a heavily locally-financed and locally-programmed service, and we therefore continue to rely upon the support of our listeners for the maintenance of our service. Over a thousand members of the Listeners Guild who joined last May will have their memberships lapse at this time. We are extremely dependent on those membership renewals. If you receive notification to that effect this month, **please** make a special point of renewing your membership during the May Marathon. If you anticipate being away from home in May, please renew now while you're thinking about it.

It remains a fact of life for us that only 1 in 10 who listen to KSOR is a member of the Listeners Guild. As a member, you are very special, and we can't afford to lose you. You've made public radio possible in our area.

If your membership is not lapsing, please consider making a special pledge during the Marathon, or an early renewal. It is **essential** that we have that \$30,000 available in our accounts by June 15.

You probably know some of those 9 out of 10 listeners who aren't members of the Guild. In addition to your own direct support for KSOR, you can exert an extremely positive influence on the growth and maturation of public radio in southern Oregon and northern California, by serving as our "ambassador." Please don't be afraid to talk about KSOR, and to suggest to people who do listen to take part in preserving our service. You might also wind up telling someone who is unaware of KSOR about us—and they may be genuinely grateful for the discovery of public radio.

**MARA** ♦♦♦♦♦♦♦♦♦♦  
♦♦♦♦♦♦♦♦♦♦ **THON**

# "Ten Questions I Am Learning to Live With"

*Editor's Note: More and more, public radio is devoting attention to a long-overlooked group of composers: women. Recent programs on National Public Radio, and carried by KSOR, have examined classical compositions and performances by women. "International Concert Hall," for example, recently broadcast the New England Women's Symphony Orchestra—performances by women of works by women. The names of Mary Howe, Julia Perry, Elinor Remick Warren and others are becoming more common on composers lists. The following feature from NPR is by Katherine Hoover, a widely respected flutist and composer affiliated with the Women's Interart Center in New York City. In the article, Hoover responds to the ten questions she is asked most frequently about music by women composers.*

**by Katherine Hoover**

**Question #1:** Why haven't there been women composers in the past?

**HOOVER:** The answer to this is that there have been a large number of them. These women were often prodigies from artistic families, and they span a wide range of centuries and life styles. There were court composers, nuns, teachers, performers, wives and mothers, and in one case a servant's child adopted and raised as a courtesan. Some of them were leading figures in the musical life of their times. Elizabeth Jacquet de la Guerre (1664-1729) was both an honored and highly successful court composer to Louis XIV. Louise Farrenc (1804-1875) and Josephine Lang (1815-1880) had their works performed and published regularly, and were praised by their fellow composers. In our century, Lili Boulanger (1893-1918), Ruth

Crawford Seeger (1901-1953), and Rebecca Clarke (1886-1979) received outstanding prizes and honors.

**Question #2:** [It seems that this question usually contains a **hidden** question, which is]: "Why hasn't there been a woman Beethoven?"

**HOOVER:** There is no one easy reason for this. It is apropos that women were generally forbidden to study any subject other than voice, piano, or harp at the conservatories of Europe until about 1900. As late as 1914 Erica Morini was denied permission to study violin as a student at the Vienna Conservatory. The stereotype of woman as graceful amateur, unfit for truly serious musical endeavor, was pervasive for centuries. A girl hoping to make a career as a composer would have faced attitudes not unlike those of a female shortstop



in 1980 seriously trying to make the Pittsburgh Pirates.

**Question #3:** If this music were good, wouldn't it have gone into the regular repertoire?

**HOOVER:** In a word, no. A book is written, and sits printed in a library. A painting exists of itself, though it may be hidden away or attributed to others. But a piece of music requires a chain of people to live and become well known: performers, conductors, concert committees, publishers, backers. As any composer knows, it is a delicate chain, and can be broken at any point. Given the general attitudes towards women and serious music, it should come as no surprise that the situation has never functioned well for even the most talented women writers.

**Question #4:** Aren't you running out of material?

**HOOVER:** A resounding no! A number of very fine writers [Isabella Leonarda (1620-1700), Farrenc, Lang, de la Guerre, Clarke, Amy Marcy Beach (1867-1944)] were quite prolific. Many others of outstanding talent wrote lesser amounts [Fanny Mendelssohn-Hensel (1805-1847), Hildegard von Bingen (1098-1197), Barbara Strozzi (1619-c.1664), Boulanger]. Add to this the immense outpouring from women in the past fifteen to twenty years, and there is a rich and highly varied repertoire to choose from.

**Question #4a:** Questions 3 and 4, I realize, are often a cover for what the inquirer **really** wants to ask, which is "Is any of this stuff any good?"

**HOOVER:** Obviously I think so...but many others think so too.

Our tapes have been widely requested and broadcast, and recordings made of several of the pieces we have done. The New York State Council of the Arts and the National Endowment as well as a number of private foundations have given us backing, and the press reaction has been quite favorable. That's a good record for our third year of operation; and it would have been impossible if the music were not of truly high quality.

**Question #5:** Are there many women composers today?



**Katherine Hoover**

**HOOVER:** There are hundreds of them, from teenagers to grey panthers. Certainly more than fifty devote major amounts of their time and energy to writing, copying, schlepping parts, and mailing forms and scores to NEA, ASCAP, BMI, AMC, ASUC, ISCM...the normal day-to-day routine of a serious composer. Recently, in an interesting contest in New Mexico where the audience and performers voted along with the judges, three of the top five prizes went to women composers.

It's also noteworthy that women writers are making increasing and excellent contributions in the areas of jazz, pop, and theater music.

**Question #6:** Are women composers different from men composers? Is their music different?

**HOOVER:** I have found no essential musical differences. There is a difference in the literature. Women tended in the past to write a lot for voice and keyboard, the media to which they were restricted as performers. Even the chamber music works almost always included piano.

One composer has suggested that women writing today tend to be more individualistic, having been excluded from the mainstream. This may be true, but it would also apply to others who, for reasons such as geography or temperament rather than sex, have also been overlooked by the performing establishment.

**Question #7:** There isn't any prejudice against women composers now, is there?

**HOOVER:** Yes, it persists. Much of it is a matter of ignorance, and it is encouraging that more and more people are eager to hear the works, and are most receptive. But there is more than ignorance. Sometimes these "ten questions" are asked of me in a voice that barely masks disbelief, or hostility. We have a long way to go.

**Question #8:** How do you locate the manuscripts?

**HOOVER:** By now there is a network of music historians who have gathered a great deal of the older material, and it passes from hand to hand. There is still much to be recovered from libraries and archives, and a great many manuscripts in obsolete notation are in need of transcription.

Contemporary scores are procured with relative ease from publishers, or from the composers themselves. Polish music is an exception, and works of the outstanding composer Grazyna Bacewicz (1913-1969) have eluded me until this year, when I received a copy of a score from Holland.

**Question #9:** Why are you doing this?

*Ten Questions (continued on p. 25)*



# **Programs in April** **on KSOR, 90.1 FM Stereo**

(\* by a name indicates a composer's birthday)

## **Sunday**

### **7 am Ante Meridian**

Your companion in the early morning! A.M. is a cornucopia of jazz and classical music.

### **9:45 am Transatlantic Profile**

From Radio Nederland.

### **10 am Words and Music**

Oral interpretations of poetry and drama, interspersed with early and baroque music.

### **11:30 am BBC Science Magazine**

Current news from the world of science.

### **12 n Folk Festival USA**

A variety of traditional, ethnic and contemporary folk music.

**Apr. 6** "The 1976 Mariposa Folk Festival"--Taj Mahal, John Jackson, Steve Goodman, and Norman Kennedy are a few of the blues, folk and ethnic performers appearing at this festival. A Canadian tradition for nearly twenty years, it is one of the most admired festivals in North America.

**Apr. 13** "Tom Paley, Rosalie Sorrells, and Utah Phillips in Concert"--These three contemporary musicians are well known in almost every folk circle around the country. Tom Paley, one of the original New Lost City Ramblers, is heard in a concert of the Folklore Society of Greater Washington D.C. Rosalie Sorrell and Bruce "U. Utah"

Phillips are heard in a duo performance from the Chelsea House in Brattleboro, Vermont.

**Apr. 20** "The 1976 Western Regional Folklife Festival"--Performers Kate Wolf, Kenney Hall, the Louisiana Playboys and the Mariachi Estrella de Ja Lisco are featured in the Bay area's annual festival celebrating the diversity of California's folk and ethnic musical traditions.

**Apr. 27** "The 1976 National Storytelling Festival"--The Folk Tellers, "Cousin" Thelma Boltin, Ray Hicks, Doc McConnell and Katherine Windham are among the hundreds of storytellers and enthusiasts who gather in historic Jonesborough, Tennessee, to share in the venerable art of storytelling.

### **2 pm Studs Terkel Almanac**

Studs Terkel, writes one observer, is the "venerable chronicler of progressive America, author of **Working**, student of American music and American dreams. At 67, a lifetime outsider by choice." This program focuses on a wide range of topics, and features interviews, oral readings and music. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

**Apr. 6** C.D.B. Bryan, author of a new book about the aviation museum of the Smithsonian Institution, discusses the history of flight.

**Apr. 13** Studs reads Kay Boyle's short story, "Ballet in Central Park."

**Apr. 20** Studs interviews Neil Postman, author of **Teaching as a Conserving Activity**, about a young educator's return

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(Editor's Note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

to a more traditional approach to teaching.

**Apr. 27** Prima ballerina Dame Margot Fonteyn discusses dance and her new book **The Magic of Dance.**

### **3 pm Big Band Stand**

This weekly series provides an overview of the big band era as well as the music which led to the big bands. Programs to be announced.

### **4 pm Siskiyou Music Hall**

Concert music from the Renaissance through the contemporary.

**Apr. 6** J.S. BACH: Cantata No. 4 "Christ lag in Todesbuden"

**Apr. 13** BEETHOVEN: "Triple" Concerto in C, Op. 56

**Apr. 20** WEBER: Grand Duo Concertant, Op. 48

**Apr. 27** SHOSTAKOVICH: Symphony No. 4 (1936)

### **6:30 pm All Things Considered**

Weekend version of the daily magazine.

### **7:30 pm New York Philharmonic**

Performances by the renowned orchestra. **PRODUCED WITH A GRANT FROM THE EXXON CORPORATION.**

**Apr. 6** Zubin Mehta conducts. Soloists include Julius Baker, flutist; Kenneth Gordon, violinist; Sol Greitzer, violinist; Hanna

Lachert, violinist; Jacques Margolles, violinist; Martin Smith, hornist; Philip Smith, trumpet; Donald Whyte, violinist.

VIVALDI: Concerto for Four Violins

HINDEMITH: Trauermusik

HENRI TOMASI: Trumpet Concerto

MOZART: Flute Concerto, G Major

STRAUSS: Horn Concerto No. 1

RIMSKY KORSAKOFF: Capriccio espagnol

**Apr. 13** Zubin Mehta is conductor, and Emil Gilels the piano soloist.

BEETHOVEN: Leonore Overture No. 3

BARTOK: Concerto for Orchestra

TCHAIKOVSKY: Piano Concerto No. 1

**Apr. 20** Zubin Mehta, conductor. Jessye Norman, soprano.

NONO: Per Bastiana Tai-Yang Cheng

MAHLER: Ruckert Lieder

BRAHMS: Symphony No. 4

**Apr. 27** Zubin Mehta conducts. Murray Perahia is piano soloist.

CHOPIN: Piano Concerto No. 1

BRUCKNER: Symphony No. 9

### **9:30 pm Jazz Revisited**

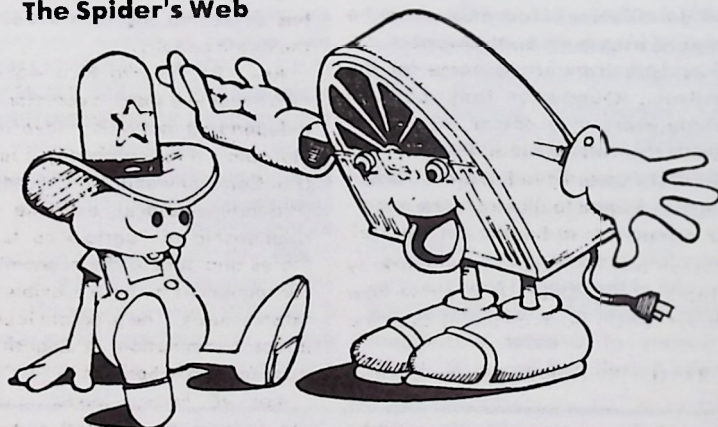
Remember the first thirty years of recorded jazz with Hazen Schumacher. Programs to be announced.

### **10 pm Weekend Jazz**

Everything--swing, bebop, free, straight-ahead--you name it!

### **2 am Sign-Off**

## **The Spider's Web**



**Tuesdays and Wednesdays at 4**



# Monday

## 7 am Ante Meridian

### 9:45 am European Review

From Radio Nederland.

### 10 am-2 pm First Concert

Music from many periods of classical literature.

**Apr. 7** MOZART: Quintet for Piano and Woodwinds, K. 452

**Apr. 14** BRITTEN: Spring Symphony

**Apr. 21** COUPERIN: Mass for the Parishes

**Apr. 28** POULENC: Sextet in C

### 12 n KSOR News

Featuring **In the Public Interest**, **Air Quality Report**, and **Calendar of the Arts**.

### 2 pm Quartessence

**NEW THIS MONTH ON KSOR.** A 13-part series celebrating American string quartets in recital across the country. The distinguished American violist Raphael Hillyer is commentator. Karen Hushagen is host.

**Apr. 7** The Vermeer Quartet, of Northern Illinois University, performs Bartok's String Quartet No. 6, and Schumann's Quartet in A Minor, Op. 41, No. 1. Hillyer discusses Bartok's use of folk music, and the techniques he uses in his Sixth Quartet.

**Apr. 14** San Francisco is home for the Aurora String Quartet. They perform Faure's Quartet in E Minor, Op. 121, Beethoven's Quartet No. 11 in F Minor, Op. 95, and Ravel's Quartet in F Major. Hillyer sets up a metronome to illustrate the importance of tempo in the Beethoven Quartet, and plays an old recording of the work by the Juilliard String Quartet to show how ideas about tempo have changed over the years.

**Apr. 21** The Philadelphia String Quartet is heard in a concert performed at the University of Washington, Seattle. Works include Haydn's Quartet in E-flat Major, Op. 64, No. 6; Mozart's Quartet No. 22 in B-flat

Major, K. 589; Beethoven's Quartet No. 4 in C Minor, Op. 18, and Shostakovich's Quartet No. 8, Op. 110, which quotes extensively from many of the composer's earlier works. Hillyer pulls out some recordings of those works to illustrate.

**Apr. 28** The Manhattan String Quartet, currently in residence at the Ives Center for the Performing Arts and at Western Connecticut State College, performs Haydn's Quartet in D Major, Op. 20, No. 4; Mendelssohn's Quartet in A Major, Op. 13; and Paul Hindemith's Quartet No. 3, Op. 22. Hillyer plays a recording of the Hindemith Quartet with the composer himself playing the cello, and describes the direction of the quartet.

### 4 pm The Advocates in Brief

A weekly series of debates adapted from the award-winning public television series.

**Apr. 7** "National Service"—Should we have a system of compulsory national service for all young Americans? Advocates Paul "Pete" McCloskey (Pro) and Lew Crampton (Con) argue whether every citizen should be obliged to serve the country through the military, the Peace Corps, or some other form.

**Apr. 14** "Death Sentences"—Should your state carry out death sentences? Advocates Avi Nelson (Pro) and Margaret Marshall (Con) debate the issue of capital punishment in light of a resurgence of executions in states where "sufficient judicial process" has overcome the constitutionality bar to the death penalty.

**Apr. 21** "Puerto Rico"—Should Puerto Rico become a state, a commonwealth or an independent nation? Advocates Joaquin Marquez (Pro-Statehood), Jaime Fuster (Pro-Commonwealth) and Fernando Martin (Pro-Independence) examine the special relationship of Puerto Rico to the United States and debate the economic and social consequences of three possible governmental structures. The program is bilingual with direct examination in English and cross-examination in Spanish.

**Apr. 28** "Federal Medical Care"—Should the federal government guarantee comprehensive medical care for all Americans? Advocates Patricia Butler (Pro) and William

Rusher (Con) debate a proposed national health care plan in which the government would pay for all medical expenses and set doctors' fees and hospital charges.

#### **4:30 pm Options In Education**

The only nationally broadcast radio program devoted to issues in education.

#### **5 pm All Things Considered**

Award-winning program, with reports from public stations around the country, foreign correspondents, up-to-the-minute Washington coverage and in-depth investigative articles. Presented live from NPR's Washington studios.

#### **6:30 pm Siskiyou Music Hall**

**Apr. 7 BEACH:** Sonata in A Minor for Violin and Piano, Op. 34

**Apr. 14 RESPIGHI:** Three Botticelli Pictures

**Apr. 21 TCHAIKOVSKY:** Symphony No. 3 in D ("Polish")

**Apr. 28 J.S. BACH:** Concerto No. 4 in A Minor for Harpsichord

#### **9 pm Vivat Rex**

A dramatic chronicle of the English crown from 1307 to 1533 based on the works of the English playwrights Shakespeare, Marlowe and their contemporaries. Adapted in 26 episodes by Martin Jenkins, and narrated by Richard Burton.

**Apr. 7 "King of Snow,"** with Robert Hardy as Bolingbroke and Derek Jacobi as Richard II. The year is 1399. Richard goes to Ireland to deal with the rebellion. While they are there his new young wife Isabella (Maureen O'Brien) is plagued by fears she cannot explain and then news comes that Bolingbroke has landed in England. Many of the nobles including the Earl of Northumberland (Patrick Troughton) have joined him. Richard later returns to England—and a hopeless situation. This episode is based on Shakespeare's "Richard II."

**Apr. 14 "Victims."** With Richard's downfall, Bolingbroke is crowned as Henry IV on October 13, 1399, and with the aid of Sir Pierce of Exton (Geoffrey Collins) plots the murder of his predecessor. After Richard II's murder, this episode is based on Shakespeare's "Henry IV."



*John Ciardi—poet, etymologist, author, translator, raconteur, humorist, critic—is an expert on words and their use in poetry and prose. He regularly gives "the final word" on word origins and meanings on KSOR's **Ante Meridian**, daily from 7 to 9:45 a.m.*



**Apr. 21** "Vulgar Company" takes place in 1403. After their surprise counter-attack on Falstaff and company, Prince Hal (Martin Jarvis) and Poins (Nigel Anthony) retire to their favorite London inn, the Boar's Head in Eastcheap. There they are joined by Falstaff (Anthony Quayle) who greatly exaggerates the whole incident, the numbers involved and the amount of money taken from them. Finally Hal is unable to endure any more of Falstaff's bragging and admits that it was Poins and himself who were the assailants. Falstaff's immediate rejoinder is that he knew this all along and that is why he was reluctant to strike back. He is saved from Hal's anger by the timely arrival of news of the Percy rebellion. Based on "Henry IV."

**Apr. 28** "Rebellion" features Robert Powell as Hotspur, who learns that his father, Northumberland, is too ill to come to Shrewsbury. Now he learns that the Welsh forces of Glendower will not arrive in time. His spirits are far from being dashed--for him the greater the odds, the greater the ensuing glory. Based on "Henry IV."

#### 10 pm Rock Album Preview

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND.**

#### 10:45 pm FM Rock

#### 2 am Sign-Off



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# Nimbus

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## Tuesday

### 7 am Ante Meridian

**9:45 am 900 Seconds...** of local public affairs, produced by KSOR. Rick Jacobs is host.

### 10 am-2 pm First Concert

**Apr. 1** P.D.Q. Bach: Concerto for Horn and Hardart, S. 27

**\*Apr. 8** TARTINI: Flute Concerto in F

**Apr. 15** GRIEG: Piano Concerto in A Minor

**\*Apr. 22** TORELLI: Trumpet Concerto in D

**\*Apr. 29** ELLINGTON: Medley

### 12 n KSOR News

### 2 pm International Concert Hall

Internationally celebrated conductors direct symphonic performances, recorded in concert halls around the world.

**Apr. 1** From the Grand Concert Hall in Vienna, Leif Segerstam conducts the ORF Symphony Orchestra in Cristobal Halffter's "Elegias a la muerte de tres poetas espanolas"; Scriabin's Concerto for Piano and Orchestra in F-sharp Minor, with pianist Frederick Meinders; and Rimsky-Korsakov's Symphony No. 3 in C Major, Op. 32.

**Apr. 8** Gerd Albrecht conducts the Berlin Philharmonic Orchestra in two Schumann works: "Nachtlied" for Chorus and Orchestra, Op. 108 with the RIAS Chamber Choir, and "Manfred" Overture, Op. 115 with soprano Lucy Peacock, contralto Kaja Borris, tenor Peter Maus, bass Herald Stamm, and narrators. Also on the program is Felix Mendelssohn's Concerto for Violin and Orchestra in E Minor, Op. 64 with violinist Kyung-Wha Chung.

**Apr. 15** The 1979 Schweitzer Festival is the setting for a concert by the Kurpfalzisches Chamber Orchestra conducted by Wolfgang Hofmann. They perform Rosetti's Sinfonia in D Major; Johann Stamitz's "Mannheim" Sinfonia in B Major; Josef Fiala's Concerto for Oboe and Orchestra No. 1 in D Major, with oboist Lajos Lencses; and Franz Danzi's Sinfonia in C Major, Op. 25.

**Apr. 22** The Inter-American Music Festival at the John F. Kennedy Center for the Performing Arts features the world premiere of Paul Turok's "Danza Viva," performed by the Inter-American Festival Orchestra conducted by Julio Malaval. Also on the program are Leonard Bernstein's Serenade for Violin Solo, Strings, Harp, and Percussion with violinist Ruben Gonzalez; Camargo Guarnieri's "Suite Vila Rica"; and Juan Jose Castro's "Corales Criollos."

**Apr. 29** The Stuttgart Radio Symphony Orchestra and Chorus conducted by Peter Maag, performs Josef Myslivecek's Oratorio "Abraham und Isaak" at the 1979 Schwetzingen Festspiele. The featured performers are contralto Ruthild Egert, sopranos Barbara Hendricks and Yolantha Omilian, baritone Martin Egel, and tenor Werner Hollwet as Abraham.

#### 4 pm The Spider's Web

Stories of adventure for children and adults! See Wednesday, 4 pm for additional details.

**Apr. 1, 8, 15, 22, and 29:** "Charlotte's Web," by E.B. White. This is the story of a little girl named Fern who loved Wilbur, a pig, and of Wilbur's dear friend Charlotte, a beautiful spider. By a wonderfully clever plan with the help of Templeton, a conceited, selfish rat, Charlotte saves Wilbur's life.

#### 4:30 pm Options in Education

#### 5 pm All Things Considered

#### 6:30 pm Siskiyou Music Hall

**Apr. 1** RACHMANINOFF: Piano Concerto No. 3 in D Minor, Op. 30

**Apr. 8** MENDELSSOHN: Sonata for Clarinet and Piano

**Apr. 15** TAFFANEL: Wind Quintet

**Apr. 22** MOZART: Violin Concerto in D Major

**Apr. 29** DVORAK: Piano Trio in F Minor, Op. 65

**Election '80: The Wisconsin Primary** NPR will provide a wrap-up of the Wisconsin Primary on April 1. KSOR will broadcast the 10-minute program at 8 pm.

**Election '80: The Pennsylvania Primary** NPR will provide a wrap-up of results in Pennsylvania on April 22. KSOR will broadcast the 10-minute program at 8 pm.

#### 9 pm Masterpiece Radio Theatre

A series of radio dramatizations of literary classics produced by WGBH Radio and the British Broadcasting Corporation, hosted by celebrated actress Julie Harris.

**Apr. 8** "Anna Karenina by Leo Tolstoy (Episode I)"—Tolstoy's classic story presents the leading character against the background of Russia's complex 19th century society. Anna, enacted by Sarah Badel, is a beautiful, vital woman, married to the successful but dull Karenin (John Rowe). She falls passionately in love with the handsome soldier Count Vronsky (Anthony Newland). Buffeted by the social and moral convictions of the Russia in which she lives, she is ultimately destroyed. (This is an encore performance of the three-part BBC production of Tolstoy's classic novel of Russian High Society of the 19th Century.)

## Masterpiece Radio Theatre presents:



# MOBY DICK



**Apr. 15 "Anna Karenina (Episode II)"** — Last week we heard how Anna fell in love with the handsome soldier Count Vronsky, thus risking her position in high society and betraying her older, respectable husband, Karenin. As the story continues this week we will see Anna experiencing severe bitterness and guilt as she gives in to passion. These feelings, combined with the hypocritical attitudes of society, breed in her a confusion and helplessness that only can lead to destruction.

**Apr. 22 "Ann Karenina (Episode III)"** — In this concluding episode we will hear how Anna, who had left her husband Karenin for the younger Count Vronsky, may have only committed herself to a slower form of death.

**Apr. 29 "Moby Dick,"** by Herman Melville — A five-part radio dramatization produced by WGBH FM, Boston, and narrated by Julie Harris. The classic Melville story was adapted by the playwright Anthony Giardina, with original music composed by Paul Chihara. Captain Ahab is played by Jack Aranson. The part of Ishmael is played by Robert Stattel.

**10 pm FM Rock**

**12 m The Oldies**

**2 am Sign-Off**

## Wednesday

**7 am Ante Meridian**

**9:45 am BBC/Your World**

**10 am-2 pm First Concert**

**Apr. 2 BLOCH:** Schelomo

**Apr. 9 GLAZUNOV:** Valse de concert No. 2, Op. 51

**Apr. 16 FRANCK:** Piano Quintet in F Minor

**Apr. 23 KORNGOLD:** Suite from "Much Ado About Nothing"

**Apr. 30 STAMITZ:** Trio Sonata in F

**12 n KSOR News**

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## Sunday

- 7:00 Ante Meridian
- 9:45 Transatlantic Profile
- 10:00 Words and Music
- 11:30 BBC Science Magazine
- 12:00 Folk Festival USA
- 2:00 Studs Terkel
- 3:00 Big Band Stand
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 New York Philharmonic
- 9:30 Jazz Revisited
- 10:00 Weekend Jazz

## Programs and S

In celebration of the Bard's 416th programs, both of which will be carried. **Opera** production of John Harbison's famed soprano Gwendolyn Jones. Its contribution to the festivities is **Anything** parody presented in the form of an Elizabethan play. And of course, **Viva** through April.

**Quartessence**, a series celebrating American violist Raphael Hillyer as a month, airing Mondays at 2 p.m.

A completely new American production **piece Radio Theatre** this month. A Melville classic, will be presented Tuesday.



Raphael Hillyer



## Monday

- 7:00 Ante Meridian
- 9:45 European Review
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 Quartessence
- 4:00 The Advocates in Brief
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Vivat Rex
- 10:00 Rock Album Preview
- 10:45 FM Rock

## Tuesday

- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 International Concert Hall
- 4:00 Spider's Web
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Masterpiece Radio Theatre
- 10:00 FM Rock
- 12:00 The Oldies

## Wednesday

- 7:00 Ante M
- 9:45 BBC Y
- 10:00 First C
- 12:00 KSOR
- 2:00 KSOR
- 3:00 Option
- 4:00 Spider
- 4:30 Horizo
- 5:00 All Thi
- 6:30 Siskiy
- 9:00 Vintag
- 9:30 Talk St
- 10:00 FM R



## Specials in April

birthday, NPR is distributing two special locally on KSOR. The **San Francisco** new opera, **The Winter's Tale** features will air April 23 at 1 p.m. **Earplay's** concert **You Want To**, a bawdy Shakespearean European radio production of a familiar **Rex**, starring Richard Burton, continues

American string quartets, and featuring the commentator, makes its debut on KSOR this

of **Moby Dick** will begin on **Masterpiece** five-part series, based on the Herman Melville at 9 p.m.



## Saturday

- 7:00 Ante Meridian
- 9:45 Running on Empty
- 10:00 Weekend West
- 11:00 Metropolitan Opera
- 2:00 Options II
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Pickings
- 8:00 The Cookie Jar
- 9:00 To be announced.
- 10:00 Jazz Alive
- 12:00 Weekend Jazz

## Monday

- Ante Meridian
- BBC World
- First Concert (thru 2 pm)
- KSOR News
- World Concert
- Options II
- Web
- All Things Considered
- Siskiyou Music Hall
- Radio

## Thursday

- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 Los Angeles Philharmonic
- 4:00 Special of the Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay
- 10:00 FM Rock

## Friday

- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 NPR Recital Hall
- 3:30 American Popular Song
- 4:30 Energy and the Way We Live
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 Chicago Symphony
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

**Special Event:** "Options I" and "KSOR World Concert" will be pre-empted April 23, so that we may bring you the world premiere on public radio of John Harbison's opera, **The Winter's Tale**. The broadcast, in honor of William Shakespeare's 416th birthday, will begin at 1 p.m.

#### **2 pm World Concert**

Classical concerts with profiles of composers and performers from international broadcasting systems, including Deutsche Welle, Radio Nederland, CBC and Radio Moscow.

#### **3 pm Options I**

Documentaries, interviews and sound portraits explore different ideas, concepts and experiences in life and living.

**Apr. 2** "The Royal Urge"—The one thing that has never been the divine right of kings is the divine lightning of musical inspiration. But it has struck several times—as heard in works by Henry VIII of England, Louis XIII of France, Prince Louis Ferdinand von Hohenzollern of Austria, and Prince Sihanouk of Cambodia. Produced by Fred Calland.

**Apr. 9** To be announced.

**Apr. 16** "Energy in the Midlands"—A Look at some of our current energy problems from a midwestern viewpoint, with suggested alternatives to traditional energy. Produced by John Matthies of KIOS, Omaha, Nebraska.

**Apr. 23** Pre-empted.

#### **4 pm The Spider's Web**

See Tuesday, 4 pm for additional details.

**Apr. 2, 9, 16 and 23:** "Charlotte's Web," by E.B. White.

**Apr. 30** Jay O'Callahan, a well known "Web" personality, delights listeners with another original tale.

#### **4:30 pm Horizons**

**Apr. 2** "The Civil Rights Movement Revisited"—The civil disobedience phase of the civil rights movement began in Greensboro, North Carolina, twenty years ago. Veterans of the movement talk about the sit-ins and current political leaders discuss

how Greensboro evolved during the past two decades.

**Apr. 9** "Waiting Around to Die" — Death for the elderly can be a sad and lonely leaving. Health professionals, ministers, and the elderly talk about the subject of dying.

**Apr. 16** "Indians in Hollywood" —

Native American actors and writers look at the history of Indians on film and explore the contemporary film world where they are trying to break out of the stereotypical roles.

**Apr. 23** "Sowers But Not Reapers"—Majado, "wetbacks," "illegal aliens," these are some of the names attributed to approximately 50,000 workers living in the state of Washington's Yakima Valley. Who they are and where they come from are some of the questions raised in this documentary.

**Apr. 30** "Sojourn in Dakar, Senegal" — This half hour sound portrait examines one of Africa's most picturesque cities and the attachment of some Black Americans to their African roots.

#### **5 pm All Things Considered**

##### **6:30 pm Siskiyou Music Hall**

**Apr. 2** SAINT-SAENS: Suite Algerienne

**Apr. 9** RUBINSTEIN: Piano Concerto No. 1 in E Major, Op. 25

**Apr. 16** J.S. BACH: Partita No. 3 in E

**\*Apr. 23** PROKOFIEV: excerpts from the Ballet, **Romeo and Juliet**

**Apr. 30** SCHUBERT: Symphony No. 4 in C Minor ("Tragic")

#### **9 pm Vintage Radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. This program highlights some of the best—and worst—of radio drama.

#### **9:30 pm Talk Story**

**Talk Story**, in Hawaiian vernacular, means "tell a story." Lawson Inada is your host for these weekly excursions into the minds and hearts of local writers and artists.

#### **10 pm FM Rock**

#### **2 am Sign-Off**



# Thursday

## 7 am Ante Meridian

### 9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Hosted by Marjorie McCormack.

## 10 am Dolby Alignment Tone

### 10:01 am First Concert

**Apr. 3 BIZET:** Chromatic Variations

**Apr. 10 MENDELSSOHN:** Symphony No. 2, "Lobgesang"

**Apr. 17 STRAVINSKY:** The Rite of Spring

**Apr. 24 BEETHOVEN:** Trio in C Minor for Piano, Violin and Cello

## 12 n KSOR News

### 2 pm Los Angeles Philharmonic

Carlo Maria Giulini conducts the celebrated orchestra in concerts from its 1979-80 season.

**Apr. 3** Violinist Sidney Harth is soloist as Zubin Mehta conducts Elgar's Violin Concerto in B Minor, Op. 61. The program concludes with music from two of Wagner's operas — Siegfried's Rhine Journey and Funeral Music from "Die Gotterdammerung," and the Overture to "Tannhauser."

**Apr. 10** The great American cellist Lynn Harrell performs Faure's "Elegie" and Bloch's "Schelomo" in a program conducted by Jesus Lopez-Cobos. Also featured are Liszt's "Les Preludes" and Mendelssohn's "Scotch" Symphony in A Major, No. 3, Op. 56.

**Apr. 17** Leonard Slatkin, the St. Louis Symphony's new music director, makes his Music Center debut conducting Rachmaninoff's Symphonic Dances, Op. 45, and Liadov's Eight Russian Folk Songs. Also featured is pianist Mark Zelster performing Tchaikovsky's Piano Concerto No. 1 in B-flat, Op. 23.

**Apr. 24** Michael Tilson Thomas conducts a program featuring Beethoven's Overture to "The Creatures of Prometheus," Berg's Suite from "Luke" with soprano Kari Windingstad, Tchaikovsky's "Romeo and Juliet," and Shostakovich's powerful Cello

Concerto in E-flat Major No. 1, Op. 107, with Ronald Leonard, the orchestra's principal cellist.

### 4 pm Special of the Week

To be announced.

### 5 pm All Things Considered

### 6:30 pm Siskiyou Music Hall

**Apr. 3 BRAHMS:** Symphony No. 3 in F, Op. 90

**Apr. 10 STRAUSS:** Also Sprach Zarathustra

**Apr. 17 MENOTTI:** Piano Concerto in F

**Apr. 24 HANDEL:** Suite No. 5 in E Major

### 9 pm Earplay

Hour-long dramas written for radio by renowned authors.

**Apr. 3** "Find Me" by Olwen Wymark — The story of a disturbed child and her family's inability to cope. Directed by Daniel Freudenberger.

**Apr. 10** "Beggars' Choice" by Kathleen Betsko. A young orphan in London is determined to make her own way. Her choice is to take an offer to become a lady of the evening, or to make it the hard way. Starring Jean March, Carol Shelley and Susan Kingsley.

**Apr. 17** "Pvt. Wars" by James McLure — The third drama by McLure takes listeners to a hospital ward, where three Vietnam vets join in a comedic by-play.

**Apr. 24** "The Desert" by Janet Niepris — Two women, old friends, happen upon each other in a Las Vegas Casino and come to terms with their romantic struggles. Directed by Emily Mann, former director-in-residence of the Guthrie Theater in Minneapolis.

### 10 pm FM Rock

### 2 am Sign-Off

# Friday

7 am Ante Meridian

9:45 am BBC/World Report

10 am-2 pm First Concert

**Apr. 4** HENSELT: Piano Concerto

**\*Apr. 11** BYRD: The Battle

**Apr. 18** SCHUBERT: "Grazer" Fantasie

**Apr. 25** GLIERE: Concerto for Harp and Orchestra

12 n KSOR News

2 pm NPR Recital Hall

Soloists and ensembles are heard in performances recorded live around the world.

**Apr. 4** The famed Tashi Quartet, composed of pianist Peter Serkin; violinist Ida Kavafian, cellist Fred Sherry, and clarinetist Richard Stoltzman, perform Brahms' Clarinet Trio in A Minor, Op. 114; Mozart's Sonata for Piano and Violin in G Major, K. 301; and Peter Lieberman's "Tashi Quartet," one of the finalists in the 1979 Kennedy Center-Friedheim Awards for Composition.

**Apr. 11** Renowned tenor Nicolai Gedda is heard in a concert at Boston's Symphony Hall performing songs about springtime by Robert Schumann, Georges Bizet, Wilhelm Peterson-Berger, Grieg, Rimsky-Korsakov, and Rachmaninoff.

**Apr. 18** The Borodin Piano Trio performs at the University of Texas in a program including Rachmaninoff's Trio in D Minor, Op. 9, No. 2; Ravel's Trio in A Minor, and Mendelssohn's Trio in D Minor, Op. 49.

**Apr. 25** From the Eastman School of Music at the University of Rochester, flutist Bonita Boyd, and pianist/harpsichordist Joseph Werner perform Friedrich Kuhlau's Fantasie in D Major for Solo Flute; Bach's Sonata I in B Minor for Flute and Continuo; Poulenc's Sonata for Flute and Piano; Carl Reinecke's Sonata "Undine" for Flute and Piano, Op. 167; and Andre Jolivet's "Chant de Linos."

3:30 pm American Popular Song

Alec Wilder hosts this Peabody Award-winning series.

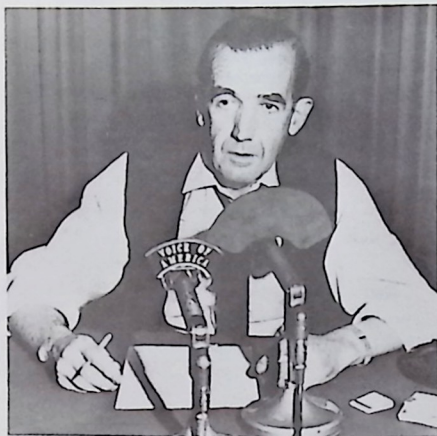
**Apr. 4** "Hugh Shannon Sings Saloon Songs" — Hugh Shannon is that rare bird, a saloon singer par excellence. The **New**

**Yorker** magazine calls him "the consummate cabaret singer."

**Apr. 11** "George Shearing Sings and Plays" — Shearing has been a favorite with American audiences since his arrival from Britain after World War II. Respected as one of the all-time great jazz pianists, in this hour we hear him in a different role: as a singer! He delights Wilder singing songs like, "Dream Dancing," "What's New," and "Here's to My Lady."

**Apr. 18** "Ed Monteiro Sings Joe Mooney" — The late Joe Mooney was much admired in the jazz world, both as singer and as accordionist. He created a very special sound in small combo jazz and sang marvelously. Ed Monteiro follows in his footsteps, singing and playing Mooney favorites like, "Nina Never Knew," "You Go to My Head," and "Love is a Simple Thing."

**Apr. 25** "Dick Haymes Sings Gershwin" — Haymes' only appearance in a Gershwin film was in "The Shocking Miss Pilgrim" with Betty Grable, in which he sang "For You, For Me, For Evermore." He and Alec discuss this posthumous Gershwin score, and Haymes offers definitive versions of Gershwin ballads like "Someone to Watch Over Me" and "A Foggy Day."



*Edward R. Murrow's bold journalism changed the style of American reporting and with him radio news arrived. A one-hour **Options** special tribute to one of America's most distinguished broadcasters will be heard on Saturday, April 12 at 2 p.m.*



#### **4:30 pm Energy and the Way We Live**

**Apr. 4** "Gassing Up with 'Corn Likker'" examines the production and use of alcohol as a fuel. While many support the idea of distilling alcohol from farm products, opponents contend that diverting the nation's agricultural resources from food to energy production would cause food prices to rise. The program includes interviews with federal energy officials, scientists, environmentalists and consumers who are currently using alcohol as a fuel.

**Apr. 11** "The Politics of Energy—Or Who Will Get How Much When?" is a wide ranging discussion of the need for—and the obstacles to—a national energy policy.

**Apr. 18** "A Bicycle Built for Four?"—Lifestyles in the Post-Petroleum Age" discusses the future impact on our lifestyles as energy becomes more scarce and expensive. (This is the last program in the series.)

**Apr. 25** To be announced.

#### **5 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

**Apr. 4** RIMSKY—KORSAKOV: Russian Easter Overture, Op. 36

**Apr. 11** PLEYEL: Sinfonie Concertante in B-flat

**Apr. 18** DOHNANYI: Sonata for Violin and Piano, Op. 21

**Apr. 25** DUKAS: Piano Sonata

#### **8 pm Chicago Symphony**

The Symphony's fourth consecutive season of radio broadcasts is presented under the musical direction of Sir Georg Solti. **PRODUCED WITH A GRANT FROM AMOCO CORPORATION.**

**Apr. 4** Gunther Schuller will conduct his own Double-Bass Concerto, with Joseph Guastafeste as the soloist. Gennady Rozhdestvensky will conduct Haydn's "The Seven Last Words of Christ on the Cross."

**Apr. 11** Sir Georg Solti will conduct, and Vladimir Ashkenazy is the piano soloist. Program includes Elgar's Overture to "In the South (Alessio)," Op. 50; Beethoven's Piano Concerto No. 4 in G, Op. 58; and Elgar's Symphonic Study, "Falstaff", Op. 68.

**Apr. 18** The program, conducted by Claudio Abbado, features Haydn's Sinfonia Concertante in B-flat for Violin (Samuel Magad), 'Cello (Frank Miller), Bassoon (Willard Elliot) and Orchestra, Op. 84. Ray Still is the oboe soloist. Mahler's Symphony No. 5 in C-sharp Minor also will be featured.

**Apr. 25** Erich Leinsdorf conducts an all-Richard Strauss program, with soloists Donald Gramm, bass-baritone and narrator; Janice Hall, soprano; Delia Wallis, mezzo-soprano; and Men of Chicago Symphony Chorus (prepared by the Chorus' Assistant Director, James Winfield).

#### **10 pm Jazz Album Preview**

Showcasing some of the best and latest in jazz. Discs are provided alternately by **RARE EARTH, ASHLAND and COLEMAN' ELECTRONICS, MEDFORD.**

#### **10:45 pm Weekend Jazz**

#### **2 am Sign-Off**



The advertisement features a stylized silhouette of the Brooklyn skyline, including the Empire State Building, behind the word "Brooklyn" written in a cursive script. Below the skyline, the text reads: "Now open at 11:30 A.M. for lunches featuring Frank's Pizza & Hot Hero Sandwiches". A horizontal line separates this from the next section, which says "LIVE ENTERTAINMENT STOP BY TONIGHT 488-BUMS". At the bottom, the address "92 North Main St. Ashland" is written in a curved banner.

**Brooklyn**

Now open at 11:30 A.M.  
for lunches featuring  
Frank's Pizza & Hot  
Hero Sandwiches

**LIVE ENTERTAINMENT  
STOP BY TONIGHT  
488-BUMS**

92 North Main St. Ashland

# Saturday

## 7 am Ante Meridian

### 9:45 am Running on Empty

KSOR's Carlton Ward hosts this new series, produced in conjunction with the Southern Oregon New Energy Institute (SUNERGI). Topics will range from current energy problems to solutions for those problems. Local residents and experts in all fields of energy will discuss what the individual, community, region and nation can do to help meet our energy needs.

## 10 am Dolby Alignment Tone

### 10:01 am Weekend West

A cooperative venture in which Pacific Coast public radio stations broadcast as a regional network. Highlights of newscasts, informal interviews, short documentaries and features from the participating stations. (Portions may be pre-empted when the Metropolitan Opera runs longer than 4 hours.)

### 11 am Metropolitan Opera

The final month of live Metropolitan Opera broadcasts, which are in their 40th season with underwriting support by Texaco, Inc. — the longest continuous underwriting of the same program by the same business organization in radio history. **PRODUCED WITH A GRANT FROM TEXACO, INC.**

**Apr. 5** "Parsifal," by Richard Wagner. (begins at 10 am)

**Apr. 12** "Abduction from the Seraglio," a new Met production of the opera by Mozart.

**Apr. 19** Benjamin Britten's "Billy Budd," based on Herman Melville's novel.

**Apr. 26** To be announced.

## 2 pm Options II

**Apr. 5** "Gambling"—No information available.

**Apr. 12** "Edward R. Murrow"—It has been fifteen years since the death of Edward R. Murrow. NPR's Bob Edwards produced this documentary about the famous broadcaster.

**Apr. 19** "American Folk Music"—No information available.

**Apr. 26** "Animals"—Frequently animals are treated with less respect and compassion than broken appliances. The abused state of animals is examined, as well as what can be done to overcome the fear and ignorance of man's best friends. Produced by KCUR, Kansas City, Mo.

## 3 pm Communiqué

The nation's only radio program devoted entirely to reporting on world affairs and U.S. foreign policy. NPR reporters and editors, and well-known journalists serve as hosts.

## 3:30 pm Music Hall Debut (as time permits)

A recording new to KSOR's library, furnished every other week by **COLEMAN ELECTRONICS, MEDFORD.**

## 4 pm Siskiyou Music Hall

**Apr. 5** SPOHR: Violin Concerto No. 8 in A Minor, Op. 47.

**Apr. 12** MAHLER: Symphony No. 7

**Apr. 19** MENDELSSOHN: A Midsummer Night's Dream

**Apr. 26** HUMMEL: Concerto for Mandolin and Orchestra in G

## 6:30 pm All Things Considered

## 7:30 pm Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

## 8 pm The Cookie Jar

Don't be surprised at what you find inside this jar. Humor, misadventure—maybe even madness.

**Election 80: The Louisiana Primary**  
NPR's 10-minute wrap-up of results in Louisiana will be broadcast on KSOR at 8 pm, April 5.

## 9 pm To Be Announced



## 10 pm Jazz Allvett

Recorded live wherever jazz is performed in the United States and abroad. Billy Taylor is host.

**Apr. 5** Some of the West Coast's top resident musicians perform in an all-night fund-raiser for NPR member station KCSN in Northridge, California. Highlights of this concert include performances by drummer Frank Capp and the "Juggernaut Band" along with pianist/arranger Nat Pierce. Bill Berry's big band sound, the innovative Dave Frishberg, and the exciting trumpet and subtle flugelhorn stylings of Bobby Shew round out the evening's program.

**Apr. 12** Alto saxophonist Art Pepper, one of the brightest stars of the Stan Kenton Orchestra in the early 50s, performs with his quartet at the Jazz Showcase in Chicago.

Tommy Flanagan emerged in the mid-50s as a flawless pianist and one of the finest accompanists in jazz. Flanagan shares the spotlight with bassist Will Austin at The Detroit Institute of Arts.

**Apr. 19** Belgian guitarist Jean "Toots"

Thielmans is a superbly swinging guitarist who is also known for his harmonica playing, jazz whistling, and his film scores for "Midnight Cowboy," "Sugarland Express" and others. He performs with his rhythm section at Sandy's Jazz Revival in Beverly, Massachusetts. From the Keystone Korner in San Francisco, the Texas Tenors—Arnette Cobb, Buddy Tate and Scott Hamilton—are heard in the spirit of a Southwest jam session.

**Apr. 26** In the city of Moers, Germany, avant-garde artists from Europe and the U.S. gather for a one-of-a-kind music festival: The Moers New Jazz Festival 1979. On this program are highlights featuring Alexander von Schlippenbach's Globe Unity Orchestra, a 13-piece ensemble of musicians from all over Europe and America. Also on the program are several ensembles from Europe and Japan.

## 12 m Weekend Jazz

## 2 am Sign-Off

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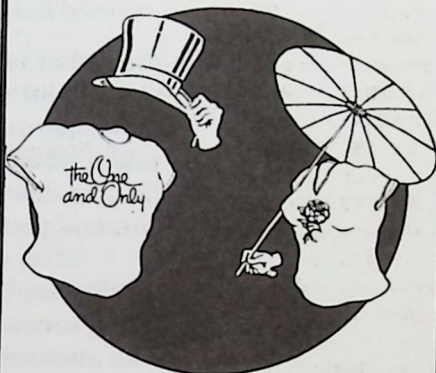
## Ten Questions (continued from p. 10)

**HOOVER:** This is a strictly male question, akin to, "What is a nice girl like you doing in a place like this?" Well, it has been fascinating and quite rewarding. It has stimulated me as a composer, and I've made good friends among my talented and generous colleagues.

**Question #10:** Why don't you use all women performers?

**HOOVER:** Quality of performance is my only real concern. I am an Equal Opportunity Employer. ♣

## ARTY SHIRTS



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ii

i forget that my hands  
are not meant for holding  
but may become familiar  
and blessed  
in touching briefly  
things with fingertips

iii

i draw a line with my pencil  
it is the horizon  
i draw another one tomorrow  
the hard words appear  
between the lines

i must force myself to read them  
with both hands

## **being fitted for new glasses**

i am fitted  
for new glasses  
because  
nothing near  
or far  
is clear.

always before me  
is a small rise  
i step over  
like an open grave.

they tell me  
cheerfully  
i'll get used to it.



*Dori Appel, a psychodramatist teaching at Southern Oregon State College, had two poems in the January KSOR GUIDE. This story first appeared in Prairie Schooner.*

## Through the Looking Glass

By Dori Appel

If the glasses had broken, then what?

My hands, nine years old, not very large, were careful as I passed them to my brother Alan in the winter early dark. Kneeling side by side at this back bedroom window, we were using our mother's opera glasses to spy upon the neighbors. Looking over the top of the one-story garage, past the alley behind it to the large apartment house beyond, we were watching people sitting at their supper tables or looking into mirrors. A magical pastime—I could have watched people eat soup or comb their hair for hours.

On the other side of the door was the regular world, where my mother hummed nervously as she cooked and my father took his hat off in the hall. I liked sensing that familiar life behind me, my parents kissing a chaste hello, the kitchen timer signaling the tenderness of green beans, while I hungrily explored other kitchens, other greetings through the wonderful magnifying lens. I never thought to wonder if my parents were behaving in the ritual ways I had so often witnessed, any more than they questioned whether or not Alan and I were really playing "go fish."

"It's not a lie, Ruthie," Alan said to me once, as he scanned the next door building. "We *are* fishing."

"We are not."

"Yes, we are, we are fishing."

It made no sense, and yet it did.

Sometimes, when I had burst from our bedroom-playroom during a real "go fish" game, I had glimpsed the disappointment on my parents' faces at my interruption.

"Alan's cheating!"

"It takes two to make a quarrel, Ruthie. Go back and work things out yourself."

But it was true, Alan did cheat and bully and tease all the time except during our moments of spying. Crouching beside me on the metal radiator cover, he was almost friendly, if not entirely scrupulous

about trading the glasses on time. We were supposed to get two minutes at a turn, but Alan had the watch. Still, it was luxurious to be examining the neighbors together, Alan's striped jersey sleeve brushing my arm, his intensity almost obviating his need to get the better of me.

"Oh look!" he cried with sudden excitement.

"Let me see, too!" I pulled at his arm, the radiator cover rocking beneath me.

"In a *minute*, Ruthie, when it's your turn."

"It's my turn now! You've had them at least five minutes."

"A minute and a half," he corrected, with a cursory look at his watch.

"It's not fair. You're lying and I'm going to tell."

"Go right ahead. Go tell Mommy right now."

"It's not fair," I repeated more quietly, recognizing defeat.

When Alan finally surrendered the glasses to me, he flicked the focusing knob quickly as he handed them over, so that at first all I saw was a blur.

"Alan, why are you so mean?" I demanded, as I frantically turned the knob, certain that I would be too late. The light would be out, whoever had been there would have left the room, a shade would have been pulled. But when at last I got the focus clear and found the right third-story window, there really was something marvelous to see: a fat man reading a newspaper with his shirt off.

A partially naked adult was always a marvelous sight, but the extent of our excitement was determined by the circumstance. If, for example, we walked through our concrete backyard and happened to see Eddie Wilson's father sitting on the back steps of the next door building in his undershirt, we would find it worth remarking. If we chanced to look out our dining-room window and observed the same sight, it would be more satisfying since we would be unseen. But if by luck we got to use the opera glasses at the window, got to see the bags under Mr. Wilson's tired eyes as he drank his beer on the wooden steps, his lumpy hand curled round the can, that would be of a whole different order of interest. And now, watching a half-naked stranger through our mother's pearl inlaid opera glasses, observing even the curly grey hairs on his chest, his absent-minded scratching around a nipple, our hushed knees ceased to rock the radiator as we looked and savored. We could see him plainly, while he suspected nothing. Moreover, he was behaving badly, sitting around without a shirt and *scratching*. My mother would have called him vulgar. He was vulgar. He was as bad as "Moon Mullins" or "Bringing Up Father," both of which were banned in our hygienic household. Oh it was wonderful, especially since he was also fat. Later, we would exchange code remarks about him as our father carved the roast.



Weeks from now, we would giggle about him in the back seat of the car on the way to visit our grandparents.

"Alan, do you remember the day we saw the man reading the newspaper?" I might whisper, and we would howl together, while our ignorant parents attended to the Sunday driving or asked, with little interest, what the joke was all about.

Of course, grownups had their secrets, too, although they rarely found them funny.

"*Steigen fer der kinder*," my mother would hiss at my father, her fork dangling a lump of meat.

"What's not for the children?" we would demand, furious that we had not been listening to the dull exchange between them. It was, however, useless, their talk continuing now in impenetrable German.

If sufficiently piqued by the exclusion, Alan might trace two circular breasts in the tablecloth as they talked, wickedly poking dots in their centers with his finger. I, of course would laugh, but his badness went unnoticed by our parents.

For my part, I accepted the situation sadly, resigned to the fact that my parents knew everything, Alan knew a lot, and I knew next to nothing.

"When will you tell me?" I might whine, when English had been restored at table.

"When you're twenty-one," my father would reply without hesitation, and then my mother *would* laugh.

Twenty-one, I believed in twenty-one the way I believed in talent scouts and heaven. While totally absent from my life, they extended a hope which made life bearable.

At the moment that we saw the fat man, it was a few minutes before supper time. The event would furnish pleasure for a long while. would give me a mechanism for coaxing my often indifferent brother into contact. At this point, we could have actually started a game of "go fish," and dinner would have saved us from fighting over it. But who at the age of nine knows when to stop? It was fifteen years more before I learned to quit an art exhibit half way through, learned not to stay past the first film at a double-feature movie. So could I then have known that one extraordinary sight in one day was enough?

I had the opera glasses in my hand, and Alan seemed not to have noticed that my two minutes time was up. Exultant at the chance to get away with something, I scanned the flat brick side of the apartment building for some sign of life, a last delicious look. I passed quickly over a black and white cat sleeping on a couch. The regular breathing, the curled paw would have been sufficient at another time, animals being always of great interest. But at this moment I was out for something big.

The something big I got deeply shocked and puzzled me. Initially, in my reckless haste I nearly flipped past it; later, I wished that I had kept

moving, or had settled for the cat. I also wished that I had been more honest about the time, and at moments I thought that God had punished me for cheating. When I first saw them, the two people in the room, I supposed I was witnessing something quite ordinary, potentially exciting only because I was spying and getting one over on Alan all at once.

A man and a woman were in a small dinette. The room had just enough space for an oblong table of some light-colored wood, four matching chairs, and a buffet against a wall. Over the table hung a brass chandelier. Although it was past 6:30, the table was not laid for supper, but was bare except for a scattered newspaper. The woman was seated at the table, and the man, who was standing a couple of feet away, was talking. I leveled the opera glasses to look at his face, and saw his mouth move in his red face, very open, very wide. I realized then that he was not talking but shouting at the woman, who was sitting very still, looking at her lap. I was horrified and fascinated at this silent screaming, so far away I could not hear, yet close enough for me to see the bulging cords on his neck and his open, open mouth. In our room, Alan had tiptoed to the door to check on the possibility of our mother appearing to call us for supper. It was very quiet at that moment, so quiet as I watched the man silently scream at the white-faced woman.

Just then, my mother did call us, and Alan rushed back to my side to snatch the glasses and drop them quickly in the wicker toy box near his bed. As he grabbed them, the scene froze slightly askew for a brief portion of a second, the terrible unheard shouting knocked all sideways under the seemingly tilted chandelier. It froze in my head that way, like a newspaper photo of a car crash, the agonized clash of metal and torn bodies silent too. And the worst image, the one I could not get rid of, was of the clenched hand of the woman, who had suddenly looked up from her lap at the screaming man, and was biting her own knuckles.

Did I really, in that brief second see the woman's hand fly from her lap to her mouth? Did I see that white-faced woman biting her white knuckles? I don't really know, any more than I really know that the wolf I saw coming into my room, all dressed in clothes and walking on two legs when I was four or so, was a dream even though I logically know that it must have been a dream. When I think of it, it is a memory indistinguishable from other memories. The wolf walked into my room all dressed in clothes and scared me very much. And the woman put her knuckles in her mouth when the man was shouting at her, as Alan grabbed the opera glasses away from me and stuffed them in the toy box.

And while I carried the picture of the wolf, green frock coat and hairy legs, around with me for years and years, it was something I could talk about, if I was careful how I did it.



"Mommy, do you remember when I dreamed about the wolf and thought it was real?" I could say, and she would nod and smile. And even though I never admitted, "I still think it's real," my immediate fright diminished.

But I could never talk to anyone about the woman who put her knuckles in her mouth when the man screamed at her. Since it had happened during an implicitly forbidden activity, I could of course never tell my mother about it, never see her wisely smile at my being so silly that I thought it was real. And Alan, my partner in crime, I could not tell either, knowing that he would not be generous if he found that I had held out on him then. Had he seen what I had seen himself, it would have been a different matter. He would have transformed it like a magician, to a secret of proper size. Likely he would have done something outrageous like putting knuckles in his mouth as he sat across from me at the dinner table, and I would have been properly shocked and scared, not by the gesture itself, but by the chance he was taking that our mother and father might somehow know why he was doing it. The greater thrill of that danger and our small victory over the grownups would have made it all right. Terror would be reduced to buffoonery and I would be saved.

Saved from what? I could not have explained my fear, could not have explained to anyone how strange and hollow I always felt afterwards, looking at the huge unrevealing face of the apartment building, never knowing where that woman was, or if she were still silently afraid, with her knuckles in her mouth. Alan and I continued to use the opera glasses from time to time, but I never saw that man and woman again. Once I thought I saw the room, thought I saw another man and woman and a little boy having supper in that same dinette, with its table and buffet of yellowish wood, and I wondered if the first couple had moved. I had walked by the building many times on my way to the store for my mother, had seen the metal sign on the corner of the building:

3-4 room apartments  
furnished and unfurnished  
see supt.

so I knew it possible that they had gone away even if the table were still there.

Sometimes, wondering if I had imagined it all (which is how Alan would have likely dismissed my tale if I had dared to tell it), I would put my own knuckles in my mouth to see how it felt, trying to imagine myself the frightened woman, but it never worked. I could not get out of the witness position, could not be anything besides a frightened little girl watching a frightened woman put her knuckles in her mouth. ♣

# Arts Events in April

For information about arts events in this region, contact the Southern Oregon Arts Council at 488-ARTS, or drop by the Arts Office at 349 E. Main in Ashland, Apt. 5, from 10 am to 4 pm daily.

- 1** The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. No performances on Monday. The Bowmer Theatre is offering *As You Like It*, *Coriolanus*, *Ring Round the Moon* and *The Philadelphia Story*. The Black Swan Theatre presents *Seascape* and *Sizwe Bansi is Dead*. For more information call (503) 482-4331.

Taj Mahal in concert. 7 and 9:30 pm at the SOSC music recital hall.

thru 30. The Brass Rubbing Center & Gallery will feature a poster and print exhibit entitled: "Constable Country," 283 E. Main Street, Ashland. Tuesday through Sunday, 10 am to 5:30 pm.

thru 30. Spring collection of art by Robert Alson, Judy Howard, Lyle Matoush, Carol Riley and Frank Sanford. At Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland.

thru Apr. 25. The Rogue Gallery, 40 S. Bartlett, Medford, presents Haitian painting. Traveling exhibit from Smithsonian Institution.

thru May 9. The Grants Pass Museum of Art, 232 S.W. 6th Street, Grants Pass, presents Australian etchers, 40 works by 40 different artists. By arrangement with Australian Print Council, University of Oregon Museum of Art. For more information call (503) 479-3290.

thru May 9. "Spring: The New Birth," featuring various artists and interpretations on the theme of springtime. At Blue Star: Creations of Life, 10 Guanajuato Way, Ashland.

- 3** SOSC Music Department presents senior recital with Don Struthers on clarinet, 8 pm, at college recital hall.

and 10. Life drawing class, 3rd session at Grants Pass Museum of Art, 232 S.W. 6th Street, Grants Pass, 9 am-noon. For information call (503) 479-3290.

- 4** The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "Autumn Sonata." At the OIT Auditorium, Klamath Falls, 7:30 pm.



- 4** and 5. SOSC Music Department and the Lectures and Performing Arts Committee present Oregon Dance Theatre, 8 pm, at the college recital hall.
- 6** Ashland Film Society presents "Roshomon," a 1950 Japanese film with English subtitles, 6 pm and 8 pm, at the Community Clubhouse, 59 Winburn Way, Ashland. \$1.25 members, \$2 guests, 50 cents seniors.
- 11** The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "Wife Mistress." At the OIT Auditorium, Klamath Falls, 7:30 pm.
- SOSC Music Department presents Foreign Students International Week, time to be announced, at the college recital hall. For information call (503) 482-6101.
- Rogue Valley Chorale concert, featuring Anne Turner Bunnell and Gregory Fowler. At First Presbyterian Church, Medford, 8 pm. Adults \$2.50, students \$1.
- 12** Rogue Valley Chorale concert, featuring Anne Turner Bunnell and Gregory Fowler. At SOSC music recital hall, 8 pm. Adults \$2.50, students \$1.
- Applegate Community presents Hemingway's "The Old Man and the Sea," starring Spencer Tracy. At U.S. Hotel in Jacksonville, 7 pm. Donations requested.
- Pear Blossom Parade, Medford, 11:30 am
- thru 19. National Dance Week.
- 17** and 24. Life drawing class, 4th session at the Grants Pass Museum of Art, 232 S.W. 6th Street, Grants Pass, 9 am-noon. For information call (503) 479-3290.
- The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "Count Dracula," a romantic mystery full of special effects and technical wizardry. At Mills Auditorium, Klamath Falls, 8 pm.
- 18** The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "Carnal Knowledge." At the OIT Auditorium, Klamath Falls, 7:30 pm.

- 19** The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "A Servant of Two Masters," two pairs of lovers involved in a zany comedy out of 18th century Italy. At Mills Auditorium, Klamath Falls, 8 pm.

and 23. The Grants Pass Museum of Art presents a class on basketry techniques including coiling techniques; yarns and natural fibers supplied. 232 S.E. 6th Street, Grants Pass. For more information call (503) 479-3290.

Southern Oregon Music Education Junior Division Large Group Contest, Eagle Point Junior High.

- 22** The Grants Pass Museum of Art, 232 S.E. 6th Street, Grants Pass, presents the work of Darci Spetter, Loretta Robertson, Craig David, Judy Weiner, and Curtis Otto. For more information call (503) 479-3290.

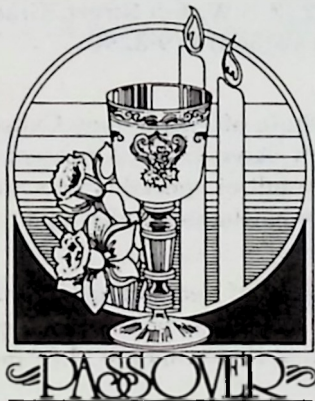
Organ recital by Wilma Jensen. At SOSC music recital hall, 8 pm.

- 23** Madison High School Band, from Portland. At SOSC music recital hall, 8 pm.

Southern Oregon Society of Artists monthly meeting. Jim Snook will critique the exhibits by member artists and select the "Picture of the Month." At Medford City Hall, Council Chambers, 7:30 pm.

- 24** thru Apr. 26, and Apr. 30 thru May 3. SOSC Theater Department presents *The Shadow Box*, 8 pm. For more information call (503) 482-6346.

- 25** The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "The Pumpkin Eater." At the OIT Auditorium, Klamath Falls, 7:30 pm.







*Is he Gollum from **Lord of the Rings**? Is he some strange character from the **Spider's Web**? Is he a presidential candidate? No, says his creator, Patricia Martinez, a member of the KSOR GUIDE staff. He's simply a study in textures. We call him "The Texture Monster."*



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